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35 Union Square, West Side.

# PERLES ET DIAMANTS. VALE BRILLANTE.

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Revised and fingered by  
H<sup>r</sup> Scharfberg.

GUSTAV LANGE.

**INTRODUZIONE.**  
**Lento.**

**Piano.**

*brillante*

*brillante.*

*espressivo.*

*cresc.*

*Andante brillante.*

*a tempo.*

*cresc.*

Tempo de Valse.  
con grazia.

*p leggiero.*

*f risoluto.*

*f risoluto.*

*f deciso.* *f* *m.g.* *m.d.* *m.g.* *m.d.* *f p con grazia.* *f*



The image displays a musical score for a piece titled "Dolce amoroso." The score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each with a piano part and a vocal part. The vocal part includes lyrics in Italian: "dolce amoroso," "cresc.," "f dolce," and "p dolce." The piano part features various musical notations, including chords, arpeggios, and dynamic markings such as "f" (forte) and "p" (piano). The vocal part includes various musical notations, including notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). The score is presented in a clear, legible format, suitable for a music book or manuscript.

Musical score for piano and voice, page 7. The score consists of five systems of staves. The piano part is written in the left hand, and the vocal part is written in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4.

The vocal line includes the following markings and lyrics:

- System 1: *p*, *ff deciso.*, *Ra*
- System 2: *sempre ff*, *Ra*
- System 3: *dimin.*, *rit poco.*, *a tempo.*, *dolce.*, *Ra*
- System 4: *Ra*
- System 5: *Ra*

The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. The score concludes with a double bar line and a key signature change to B-flat major.

*mf con grazia.*

*cresc.*

*f*

*mf dolce.*

*cresc.*

*f*

The musical score consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system begins with the instruction *mf con grazia.* and features a series of chords and single notes in the right hand, with a steady accompaniment in the left hand. The second system includes the instruction *cresc.* and a fortissimo *f* dynamic. The third system is marked *mf dolce.* and shows a change in the right-hand melody. The fourth system continues the *mf dolce.* section. The fifth system returns to a *cresc.* and *f* dynamic, ending with a final chord. Fingering numbers (1-5) are indicated above many notes. The left hand accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

*f deciso.*

*f sempre f*

*dimin.*

*a tempo.*

*ris. poco.*

*dolce.*

*Ra.*



First system of musical notation. The treble clef staff contains a melodic line with a 5-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The bass clef staff features a sustained chord in the left hand and a melodic line in the right hand. Dynamics include *ff* and *p*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Second system of musical notation. The treble clef staff continues the melodic line with a 2-measure rest. The bass clef staff has a sustained chord in the left hand and a melodic line in the right hand. Dynamics include *cresc. molto.*, *rit poco*, and *f*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Third system of musical notation. The treble clef staff begins with the tempo marking *a tempo* and a melodic line. The bass clef staff has a sustained chord in the left hand and a melodic line in the right hand. Dynamics include *p con grazia.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a sustained chord in the left hand and a melodic line in the right hand. Dynamics include *p*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

*Animato.*

*cresc.*

*f*

*B*

*con bravura.*

*m. d.*

*m. g.*

\* Ra   \* Ra   Ra\*   Ra   \* Ra

\* Ra   \*   Ra   \*   Ra

Ra   \* Ra   \* Ra   \* Ra   \* Ra

m. g.   m. d.

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